

Shakespeare and Film Trailers

ENG 4930 Section 22061

T 4 / R 4-5 NRN 1037 / MAT 0113

SPRING 2026

<https://richardburtphd.com/indexshakespeare2026.html>

Two Discussion Questions (with timestamps) 200 words max

<http://richardburtphd.com/qsfilm.html>

<http://richardburtphd.com/qs.html>

And

Three shots (with timestamps) if we're watching a film.

<http://richardburtphd.com/threefilmshots.html>

Or

Three Big Words (if we are discussing an article)

<http://richardburtphd.com/qslit.html>

are due every Monday by 5:00 p.m. unless otherwise noted. Please be aware that the closing time on canvas is 5:00 p.m. Canvas will not allow you to submit work after the closing time. So do manage your time well.

No late work is accepted. I allow two unexcused absences. Three or four absences will impact your final grade at my discretion. More than four absences means you will fail the course. See the [Attendance](#) policies for this course.

YOUR FIRST ASSIGNMENT is due Monday, January 21 by 5:00 p.m.

After you watch *Roman Polanski's Macbeth*, write two [Discussion Questions \(DQs\)](#) on the film (200 words max) and describe any three shots of your choice with three film analysis terms (100 words max).

YOUR FIRST ASSIGNMENT is due January 21 by 5:00 p.m. Post your DQ and two shots BOTH on this Google doc below AND on CANVAS

<https://elearning.ufl.edu/>

This is the format for discussion questions (maximum 200 words) and film shots (maximum 100) due Mondays by 5:00 p.m.:

Your name in the upper right corner.

Discussion Question (Maximum 200 words)

1. (with timestamps of the shots you are discussing)

2. (with timestamps of the shots you are discussing)

Three Film Shots (Maximum 100 words each)

- a. (descriptions using film analysis terms with timestamps)

- b. (descriptions using film analysis terms with timestamps)

- c. (descriptions using film analysis terms with timestamps)

Or Three BIG WORDS

- a.

- b.

- c.

If you want to know how to improve your discussion questions, I recommend you read through the questions posted on this google doc and find questions written by other students you think are good. I will be happy to meet with you on zoom, during office hours, or by appointment and show you.

YOU MAY BEGIN POSTING HERE:

January 21

Cassie Pittman

Discussion Questions

DQ 1: French Trailer: The trailer shows us the different characters that are featured in *Throne of Blood*. In what ways are the characters accurately represented in the trailer as in the film? One example can be found at (2:15), where “Lady Macbeth”, Yamada, takes the sword from “Macbeth’s”, Washizu’s, hands. She exhibits confidence and strength in this short shot taken from the film and seen in the trailer. Another example can be found at the one-minute mark of the trailer, where we get a glimpse of the “witch” who tells Washizu of his fate. In the shot, she is seen chanting and spinning what looks like yarn from a wool. We know as a viewer of the trailer, and the editing involved with revealing her presence that she is someone that Washizu is afraid of.

DQ 2: We learn that only a handful of films were made using the Ultra Panavision 70 format. Examples of the films who used this format are (20:30), *Raintree County*, *The Hateful Eight*, and *Mutiny on the Bounty*. There are not many other films that utilize this ultra-wide screen format, and my question is why isn’t this way of filming used more often if the ending result is visually superior? We can consider the cost of such a filming venture in both time, money, and effort. Filming in the Ultra Panavision 70 format requires more technical support to show the film in modern theatres, which would cause this way of filming to not be as popular. Also, we can think of how difficult the actual filming process would be, keeping in mind how heavy and difficult the cameras are to have on a set.

Isabella Novarini

01/26/2026

DQ #1 Kurosawa’s adaptation of William Shakespeare’s *The Tragedy of Macbeth* set in feudal Japan is titled *Throne of Blood* in English. In the French trailer, the film is called *Le Château de l’araignée*, or *The Spider’s Web Castle*. Does the title symbolize the web the characters made for themselves, getting stuck in their fate and deception (specifically Washizu and Asaji)? How does the title connect to the original play? The witches in the original story of *Macbeth* are meant to

symbolize the fates of Greek Mythology, who control destinies by spinning, measuring, and cutting the thread of life. While in the trailer there only seems to be one witch (1:10), is she spinning the webs being spun by that witch? Is she the spider mentioned in the accurate translation of the title?

DQ #2 Quentin Tarantino talks about the release of road show versions of films, where a movie would have a few extra minutes added to it that could only be viewed through that particular edition (25:24) . Samuel L. Jackson goes on to mention the specifics of road shows, how they were limited theatrical engagement with reserved seating, treating the release of the film as if it were live theater, with programs and intermissions (25:31-25:38). *Gone with the Wind*, *El Cid*, and *Ben Hur* are a few classics released this way. Does releasing a film as a roadshow entice the viewers to attend, or does it only appeal to a specific viewers? Tarantino released his film *The Hateful Eight* as a roadshow and he swears that is the way to go (25:47-25:49). By making a roadshow version of a film, are directors prioritizing exclusivity and spectacle over accessibility and audience perception? Is that part of the reason why modern films are no longer commonly released as roadshow versions?

Shot 1: 00:14:37-00:14:45

Description: Washizu and Miki encounter a woman in the forest. She is singing/mumbling as the two samurai observe her from a distance and slowly get closer. She can be seen in a sort of cage, in between both the samurai.

Analysis: The physical boundary in between Washizu and Miki and the woman shows hesitation on the samurai commanders' behalf. By placing her in between the men, she is meant to symbolize a disruptance in their travels and creates both a physical and emotional wedge between them.

Shot 2: 00:28:01-00:28:36

Description: Washizu is sitting on the floor, closer to the camera, whereas his wife is also sitting in the room, at a distance from the camera. They do not make eye contact nor do they look at each other. They both face the wall behind the camera, speaking without acknowledging each other until Washizu stands up and shows his emotions through his pacing and facial expressions while his wife keeps a solemn face.

Analysis: Asaji is the emotional authority in this shot, without showing any emotion on her face and by staying behind Washizu, like the person to lean on when he does not know what to do. Traditional power dynamics are reversed in this shot, where Washizu is consumed by uncertainty and questioning while Asaji remains calm and collected, manipulating everything.

Shot 3: 01:32:27-01:32:27

Description: Washizu is speaking to his men from atop a balcony. They are preparing for battle. The camera is angled behind Washizu and shooting his back/neck at a high angle, making him look small.

Analysis: This shot interchanges with one of him from a low angle, depicting Washizu as powerful and commanding. However, by opening his speech with a high angle from behind, his authority is immediately undercut. This also creates a greater distance between him and the audience, emphasizing that the authority he possesses is performative rather than stable and secure.

Cassie Pittman

Shakespeare & Film Trailers

01/19/2026

Macbeth: Discussion Questions & Shots

DQ1: The beginning of the film *Macbeth* written by Shakespeare and directed by Roman Polanski (1971) displays an eerie setting, featuring three women, who (if you know Shakespeare's plays) are the three witches (1:30). The last word spoken between the three ladies is "Macbeth" where they then walk off into the distance, and the fog coming in slowly reveals the title of the film. As the opening credits are rolling, we begin to hear audio of men fighting grow louder, without seeing any of the battle (3:46). The opening credits end as we see our first visual of the battle that had been fought audibly. How do you feel about the effectiveness of this opening sequence? Do you think that the audience deserved to see the opening fight, or is it best left to our imagination given we are provided with the audio of the battle?

DQ2: *Macbeth* features moments where inner dialogue coincides with outer dialogue, and conflict. For example, this is proven at (14:20) when Macbeth is first handed the chains that make him Thane of Cawdor and we can audibly hear what he is thinking while he gazes at the necklace chain. This kind of moment happens again with Macbeth when he is on his way to kill the king. His inner dialogue while following the blade he envisions is also interrupted by his outer spoken thoughts, as if he comes back to actual reality and not just the reality of his tormented mind (40:30). It is a back-and-forth conversation that he is having with himself, that the audience gets to see and hear as two different conversations. How well do you think the actor executes this kind of conversation? Do you believe their acting is strong enough to support the moments we are given just inner dialogue?

Shots:

1. (7:49) This is the first shot we are given of Macbeth. Slightly off center to the left of the frame, the shot of Macbeth's face is close-up, while the camera then pans with

- the turning of his head to witness the actions taking place in the background. I found this shot interesting, because after the camera pans to show the backdrop of people being hung, Macbeth comes back into the frame solemn and looking at the ground. It gives the audience a glimpse of who his true character could be.
2. (45:45) This is a unique over the shoulder shot of two characters speaking with looks rather than words at first. Macbeth walks down the stairs while Lady Macbeth is at the bottom looking up at him. Uniquely when we see this kind of angle, we get a sense of power coming from the person who is positioned at the top of the frame. This shot is interesting given that Lady Macbeth is the one who orchestrated the attack, and she would be seen as the person with “power” over Macbeth.
 3. (2:17:20) The shot features Macbeth’s head on a stick. The stick is then carried through the crowd of men, who point and laugh at Macbeth, as his dead eyes remain open and his mouth a gap. The series of shots are graphic and move quickly with fast edits cutting back and forth from his head to the crowd, mixed in with an unsettling audio. I found this to be very effective, and memorable, especially with its position being at the end of the film.

Cooper France
Shakespeare & Film Trailers
1/19/26

Discussion Questions

1. The opening few scenes of the film are all shot with the sun being hidden by clouds or not present at all. The battlefield at 5:35 has low visibility due to the dust kicked up by the battle and the following scenes there are all relatively low lit. The following scene at 9:00 minutes is Banquo and Macbeth riding through thick fog. At 12:35 you can see the sun appears for the first time in the movie. Why do you think that the director chose to not have the sun appear before this moment? Is there a reason that even when the sun does appear that it is still hidden behind clouds?
2. Macbeth begins the film (7:49) in relatively simple attire especially when compared to the other higher ups around him. By the end of the film (2:09:43) he wears a suit of armor that shines and looks far greater than those that he crosses swords with. Macbeth costuming changes drastically throughout the film, how does Macbeth’s outfits growing in grandeur and color contribute to the causes of Macbeth’s downfall?

Three Shots

1. 1:11:53 - 1:13:36

Shot begins with a close up of Lady Macbeth before panning to have her in the right third Macbeth in the center and a window in the left. The shot then proceeds to follow behind them as they move closer to the window and holds for a moment while both characters are in front of the

windows. The shot then follows Macbeth as he opens the window and continues his monologue. The shot cuts for the first time to show Macbeth's face illuminated by the sun. Then it cuts to a reverse shot of Macbeth's view as he watches a rider cross in front of him. That shot is used as an establishing shot for the next scene.

2. 17:49 - 18:30

This scene uses an interesting technique of displaying the passage of time and movement of people. Instead of actually watching the prisoner climb the tower the movie just uses a cut to indicate time. Another interesting thing to note is that it always cut to the king as the focus of the shot is not the climbing of the tower but instead the king being intent on making sure the job is done.

3. 2:09:40 - 2:10:03

The shot begins with men stopping and looking confused before the camera cuts to Macbeth alone in the frame. There then proceeds to be a conversation that Macbeth has with a man just behind the camera before the sword is put into focus directly in front of the camera. After this all of the men in the squad begin to pour into frame and Macbeth is almost lost amongst the chaos.

Clifford Murray IV
MacBeth 1971

DQ1: Having never seen or read any version of Macbeth before, this was my first interaction with it. One thing that I'm not quite sure of, is why did Duncan decide to go to MacBeth's castle? While on the way up to the castle, Duncan turns around and says "This Castle hath a pleasant seat. The air nimbly and sweetly recommends itself unto our gentle senses." (26:06). I see this as some foreshadowing to what Duncan's fate would be in the castle. Is this the intent of the statement or does it have some other meaning?

DQ2: It seems that Macbeth stopped having invasive hallucinations like the one at 1:20:00 after he drank the witch's potion. His wife is then seen later in the movie, at 1:42:15, to also be experiencing hallucinations. My question is if the witch's potion somehow transferred the hallucinations from MacBeth to his wife? For the rest of the movie after this while MacBeth is paranoid he does not experience any hallucinations and this is what leads me to believe that one of the functions of the potion was to transfer the hallucinations.

Shots:

1) (49:05) In the center of this shot we see MacBeth's bloody hands above the wash bucket. This scene comes after he has murdered King Duncan. I want to note on how dark the scene is visually. There are no vibrant colors. This seems to allow the blood on MacBeth's hands to stick out. It is a scene that communicates the weight of MacBeth's actions while also showing how his life will be marked by the moment.

2) (1:09:45) MacBeth wakes up from a nightmare in which he is killed by Banquo's son. He is shaking and sweating as he wakes up with his wife by his side. I think this scene is very emblematic of MacBeth's time as king. He is haunted the whole time, by hallucinations and paranoia, while his wife is by his side.

3) (2:06:40) This scene shows MacBeth's castle with a heavy and dark fog in front of the shot as it transitions to show the encroaching soldiers. I think that the heavy fog of the shot in front of the castle tells a tale of the "fading away" of MacBeth's power that is about to take place.

Jamie Engel

Discussion Questions:

- 1) The three witches are a very prominent recurring motif in the film. They are the primary focus of both the first scene where they are introduced (1:11) and in the final scene of the film, where they are not seen, but heard (2:18:54). The witches' prophecies are what spur Macbeth to kill the King in the first place and what convinced him he is practically immortal later in the film. What are the witches and the prophecies meant to represent? What is the significance of the final shot being yet another soldier drawn to the three witches? Is this a cycle that keeps on repeating?
- 2) When Macbeth goes to visit the witches for the second time, he takes a potion of sorts, and sees visions of his prophecy (1:30:01-1:32:46). The visions come to Macbeth while the screen has an overlay of the cauldron bubbling. As soon as he breaks from the vision, it seems hours have passed and none of the tens of witches or cauldron setup, which were present when he arrived, are in sight. Is this supposed to infer that Macbeth's whole visit with the witches was simply another one of his deranged visions? If not, why did the witches vanish without a trace?

Three Shots:

- 1) **(1:25:46) Description:** Close-up shot of Macbeth and Lady Macbeth in bed. Red lighting fills the entire shot even though it is dark outside. Macbeth's inner dialogue is being narrated out loud during the shot.

Analysis: The shot focusing on both of their faces with their eyes open while they should be asleep displays the guilt they are feeling at this moment. That guilt is only emphasized by the harsh blood-red lighting that consumes the shot. This lighting, while being a representation of guilt for the viewers, could also be what Macbeth is actually viewing since he continues to have visions while descending into madness.

- 2) **(1:32:15) Description:** Medium-distance shot of Macbeth's reflection in a mirror being held by Banquo. The camera is extremely shaky as it pans in towards the mirror. There is extra-diegetic music playing in the shot that is eerie and almost alien-like.

Analysis: Macbeth looking at himself in the mirror symbolizes his reflection and guilt for his past actions of killing the King. The fact that only part of his face is visible in the mirror while the camera shakes reflects his skewed perception of himself as his ego and paranoia continue to inflate. It is also significant that Banquo, who is currently dressed as what Macbeth would consider an unjust king, is the one holding the mirror towards Macbeth, who is actually the unjust king.

- 3) **(2:13:50) Description:** The camera pans into a close-up of Macbeth's face. The shot has a shallow depth of field as the soldiers and interior castle are unfocused in the background.

Analysis: The pan into the close-up of Macbeth's face highlights his feelings in that moment. The slow pan reflects Macbeth's slow realization that his people are no longer standing with him and that he is about to enter a fight where he can actually die. The sweat and anxiety is evident on his face in the close-up as he makes the decision to fight anyways.

Maria Prieto

Discussion Questions:

1. In Roman Polanski's *The Tragedy of Macbeth*, many of the characters' monologues, soliloquies, and lines in general were adapted into voiceovers. This, along with the more visceral and explicitly gory scenes in the film, add to the realism that Polanski intended to convey with this adaptation. Jon Finch, as Macbeth, is often in close-ups, with the camera following him in his often disordered thought process. As his delusions get worse, the audience is privy to them as well—from the dagger, to Banquo's ghost, to the revelations given to him by the witches—seeing them through Macbeth's eyes. Is the use of realism in scenes of violence meant to juxtapose Macbeth's deteriorating mental state?
2. Polanski also chose to end the film adaptation of the Scottish play in a different way than the original text. Polanski's version ends with Donalbain, the brother of Malcom, going to visit the three witches following Malcom's coronation as king. This is meant to imply that the cycle of violence and betrayal will continue past Macbeth's death, marking a stark departure from the original play's more optimistic ending. What is the significance of this darker ending?

Big Shots:

1. Shot #1 (22:49-22:54)
 - a. Description: This is the tail end of the previous shot, which tracks Macbeth's movement until he comes to a halt in front of the former Thane of Cawdor's corpse, hanging suspended in the air after he was executed for treason. Macbeth crosses, out of focus, from the left to the right as he exits the shot, leaving the swaying corpse in focus of the shot, off center.
 - b. Analysis: This shot shows Macbeth's inheritance of not only the former Thane of Cawdor's title, but his treasonous tendencies. As Macbeth ponders the darkness he feels after hearing the witches' prophecies, he stares at what the punishment is for the crime he is considering. The shot ending with only the corpse exemplifies the violent tone of the film, as well as the fate that is to befall Macbeth.
2. Shot #2 (35:14-35:20)
 - a. Description: A medium close up of Lady Macbeth's face in the center of the shot with Macbeth to the right. As Duncan approaches them, the shadow of his crown falls upon Lady Macbeth's face.
 - b. Analysis: As the couple plot the murder of the king, his approaching cross upon Lady Macbeth is symbolic of Macbeth's coming title. The shadow being on Lady Macbeth's face instead of her husband's likely has to do with the fact that the plan is hers, and at the moment, no action has been committed but her scheming.
3. Shot #3 (1:25:33-1:26:17)
 - a. Description: The camera pans slowly, beginning from the left with the bedroom window, to the right, with an overhead view of Lady Macbeth and Macbeth in bed. The shot is covered in red lighting from the window, and the shadows of the couple in bed are high contrast.
 - b. Analysis: The room being bathed in red symbolizes all the blood that has been spilt by both the couple, as Macbeth resolves to go see the three witches, and Lady Macbeth begins to feel the guilt of their crimes.

Gracie Peprah-Asante
Shakespeare and Film Trailers
January 19, 2026

Macbeth by Roman Polanski

Discussion Questions

1. The film consistently employs the use of internal dialogue for characters Macbeth and Lady Macbeth. It occurs first for Macbeth at 15:42, in which he demonstrates disdain for his own emerging desire for power, and first for Lady Macbeth at 19:54, where she begins to consider the possibility of Macbeth overcoming his own docile nature to take

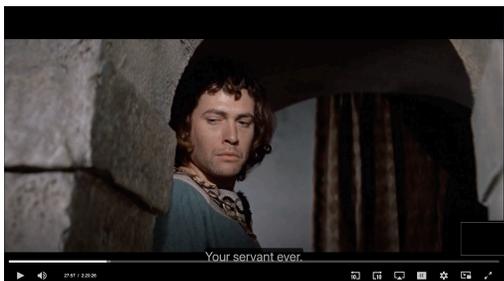
power for himself upon reading his letter; before becoming a recurring motif throughout the film. What significance is implied by the usage of internal dialogue rather than external? Further, what narrative consequence is employed by keeping this feature exclusive to Macbeth and Lady Macbeth?

2. Though the film centers on violence initiated by Macbeth and Lady Macbeth in their quest for power, the society they exist within demonstrates various other forms, as well. At 4:30, sounds of war ensue; at 14:02, it is implied that the Thane of Cawdor was executed for treason; at 1:58:15, the English forces arrive to confront Macbeth's army by means of war; and at 2:16:40 Macbeth's reign is concluded only through his death. How are the events of the film influenced by the existing culture of violence in the society where Macbeth and Lady Macbeth live?

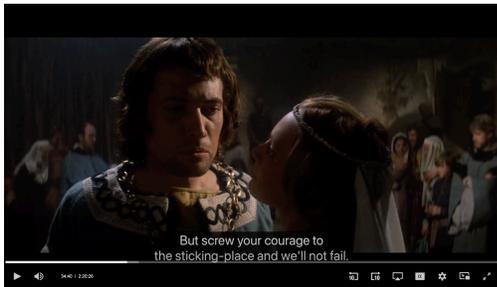
Three film shots



Shot 1 – 22:20 Macbeth, whilst exiting the crowning of the Prince of Cumberland, demonstrates a thinly veiled desire for more power for himself. He gazes upon the man who was hung earlier before exiting the frame, leaving the man's hanging body in the frame alone. This scene is cut before its end in the trailer, but I believe it should have been lengthened to show Macbeth's gaze upon the man and the camera's lingering shot. Macbeth's gaze indicates an ideological shift towards violence as a justifiable means for progress. This notion is emphasized by the morbid mood created by the camera's uncomfortably long hesitation on the gruesome sight of the execution juxtaposed with Macbeth's seemingly unaffected disposition.



Shot 2 – 27:48 Upon visiting Macbeth’s estate, the King calls a kneeling Lady Macbeth a “fair and noble hostess”. From above, Macbeth watches the scene unfold. Shortly after, thunder strikes and rain begins. This scene stealthily establishes the levels of influence throughout the play through positioning. Lady Macbeth kneels to the king, utilizing gender roles and physical positioning to portray herself as the unassuming lady of the house – to which she later uses to her advantage to influence and aid in Macbeth’s struggle for power. Macbeth, placed at a higher level and looking down upon the King, is physically placed ‘above’ him – implying the power hierarchy that Macbeth seeks to establish.



Shot 3 – 33:50-34:45 Macbeth has second thoughts about their plans to kill the King. After a conversation with Lady Macbeth, she is able to convince him to remain on course. During the first half of the conversation, in which Macbeth stands firm in his decision to desert the plan, Macbeth faces the well-lit crowd. However, during the second half, in which Macbeth is swayed by Lady Macbeth, he faces away towards the darker side of the room. The use of light, fully darkening Lady Macbeth’s face and half of Macbeth’s face, give a visual representation of her leading him towards a ‘darker’ and more immoral path.

Alyssa Nadales
Shakespeare & Film Trailers
1/19/26

Discussion Questions

1. There is a recurring motif on the night of Duncan’s death. When he first arrives at Macbeth's house, it begins to rain. Macbeth is filmed frontally watching Duncan from an open window while the rain pours down in front of him (28:27). Later on, during the feast, Macbeth steps out and the camera films behind him as the rain pours down in front of the window he is facing—and therefore behind him in this shot—while he thinks about possibly murdering Duncan (30:59). When Lady Macbeth comes to retrieve him, they face each other in a close up shot which captures them in front of the window with the rain coming down behind their faces (32:18). After he rejects her plan to murder Duncan, he leaves her in front of that rainy window (32:42). What is the significance of the rain?

Do the features of the shot, such as who is in it or where the camera is positioned change the meaning?

2. In the beginning of the film, one of the items the witches bury is a noose (1:24). After Macbeth leaves Duncan's castle, he passes by the man who was hung with a chain earlier, and his body continues to swing (22:47). After Macbeth washes himself of Duncan's blood with the well water, the bucket's hook continues to swing like a noose would (50:33). What is the significance of the noose and the noose-like symbols? Is their significance related to where they appear in the story?

Three Shots

1. (1:25:30-1:25:47) Pan shot from a window emitting red light into the bedroom of Macbeth and Lady Macbeth lying in bed, and light is making them appear washed in red. This shot connects the red light to Macbeth and Lady Macbeth, symbolizing their bloody guilt. I believe it should have been in the trailer as it symbolically implies the plot to those viewers who know it and creates foreshadowing for those who do not.
2. (1:59:07-1:59:21) The camera films Lady Macbeth through a window as she takes the letter Macbeth sent her at the beginning of the movie out of a box. This framing shot is used to suggest secrecy and creates tension, making it perfect for the film trailer.
3. (1:04-1:20) As the witches dig up the hole to bury the items for their ritual, the camera starts at the dirt but moves upward and backwards to show the three witches in frame with the landscape. This tracking shot makes the audience feel like a powerless observer in something sinister, which encapsulates the tone of the movie and would prepare the trailer's audience.

Marissa Courtney

Shakespeare & Film Trailers

1/19/26

Discussion Questions:

DQ1: There is a motif presented in the film shown any time there is a reference to Macbeth's violent acts. This motif is presented as a snake. The first time we see this motif is at 24:20 when

Lady Macbeth says, “Look like the innocent flower, but be the serpent under it.” The second time this motif pops up is at 1:10:12, when Macbeth says, “We have scorched the snake, but not killed it.” Then another time at 1:30:57, except this time, the motif is not verbally stated but shown visually when we see 2 snakes slither out of a helmet. A motif is a recurring idea or image meant to symbolize a greater meaning or theme. What is the significance of the motif in this film? And why was this specific idea chosen to be the motif? What does it symbolize?

DQ2: Power is a major theme in Macbeth. Macbeth’s obsession with power and with being king leads him to murderous and violent acts. The king’s crown is a motif that the viewers constantly see on different characters. The crown goes from Duncan to Macbeth to Malcolm. There are multiple instances in which a shot of the crown is either lingered on or highlighted. The first is at 44:57. Then again at 54:50. The shot at 54:50 where the king’s crown is the focal point of the shot is unique because Macbeth’s night gown takes over half of the shot. This shot is almost directly replicated and contrasted in a shot at 2:17:16-20, except the crown is replaced by Macbeth’s decapitated head. Is this a purposeful connection? If so, what is the significance?

Three Film Shots:

SHOT 1: Description: At 3:15, an extreme wide shot of the 3 witches leaving the beach. The rule of thirds is used. 2 of witches are on the left side, while the other is on the right. The sky is dark blue, the environment is rather bleak and solemn, and there is a great deal of fog covering the beach.

Analysis: Sometimes a wide shot, especially an extreme wide shot, can be used to make a character seem insignificant. However, seeing as this shot focuses on the 3 witches who play an important part of Macbeth’s story, I highly doubt this is true. On the other hand, extreme wide shots can be used to highlight the location of the shot, which can be just as important as the characters. This shot contrasts heavily with not 1 but 2 other shots in a sequence. The 1st shot is the rising sun in the film’s opening scene at 0:20 seconds. The 2nd is the wide shot at 5:20 where the seemingly same setting is still solemn and bleak with a blue undertone. However, the calm atmosphere of the shot at 3:15 is now covered with dead bodies after a battle. This shot not only introduces the violent nature we will see presented in the rest of the film, but the seemingly drastic “jump” from the witches’ quiet atmosphere to a post battle violent atmosphere, possibly hints at the witches’ part in Macbeth’s story and the violence he himself enacts.

SHOT 2: Description: At 48:00, Lady Macbeth holds out the daggers Macbeth used on Duncan.

Analysis: The lingering shot on Macbeth and Lady Macbeth’s hand, and the way she tilts her hand slightly for the viewers to see the blood and daggers in her palm, further visually highlights the part that Lady Macbeth’s plays in Macbeth’s demise. Duncan’s blood is literally on Lady Macbeth’s hands as well as Macbeth’s. Sure, when you think about it, Macbeth is the one enacting these violent acts, but Lady Macbeth is just as much a part of these acts as Macbeth is — in fact, Lady Macbeth was the one to first mention the idea.

SHOT 3: Description: At 1:30:57, 2 snakes slither out of a helmet.

Analysis: This type of lingering tilt shot with one of the motifs on the film feels like foreshadowing what is to come. In this scene, Macbeth visits with the witches and they relay a prophecy to him. The tilt of the shot makes the viewers feel like something is off. The emphasis on the snakes — with snakes being a common motif of the film — slithering out of the helmet — the dark — and out into the open — the light — foreshadow that Macbeth's doom is impending, and what he hides will soon come to light.

1. 5:21

After the three witches depart, the smoke sets in, bringing the credits. After the sounds of a battle, the smoke departs, leaving a lone figure standing in the foreground, stabbing a now-corpse. The wound blooms vivid red against that same despairing blue atmosphere in which the witches cast their spell. The smoke indicates the passage of time to the moment where the witches meet again (as a battle is won and lost).

2. 15:19

When Macbeth first meets the witches, they are shrouded in the darkness of a cave, almost entirely obscured from sight. As he attempts to communicate with them, they move away, becoming distant figures veiled in the mist and smoke of a rainy morning. They cannot be followed. Polanski allows them to get further and further from the camera as they make their mad scramble away into the background, representing their purposeful obscurity of meaning.

3. 1:43:02

Lady Macbeth's last mad ramblings are written and recorded. She is entirely naked, facing away from her audience of two. The cuts between her witnesses, clothed and serene, to her naked, frantic trembling and crying creates a disconnect between the two groups. While her tone is distraught, her doctor appears almost entirely unfazed, simply directing others to keep an eye on her before leaving.

DQ #1:

Although Shakespeare's Macbeth does not specifically identify the witches' appearance, Polanski depicts the witches as the classic group of three: the "young maiden" who carries the cart, the 'mother,' and the old blind hag. Why does Polanski choose to employ this trope? Furthermore, Shakespeare does not set the opening scene in a beach- simply an open area. As water appears as a motif throughout the film, why does Polanski choose to have the opening scene set on the beach? What does it represent? And how do these changes impact the messaging of the film?

DQ #2: Roman Polanski's Macbeth is widely regarded as a bloody, violent film with excessive and controversial nudity. In Lady Macbeth's final episode of madness, she is entirely nude while

her doctor and nurse watches on. She is naked, just before her death and as she dies. What feeling does this graphic imagery invoke? Why is Lady Macbeth nude in the scene?

Ashley Butler

Charlotte Werner

LIT4930

January 19, 2026

Macbeth DQs

DQs:

1. At 12:35, towards the beginning of the film, Macbeth and Banquo ride off in the distance laughing about the prospect of them being kings. Their laughing gets stronger as they ride off and sounds less like them being silly and more of an evil laugh. Do you think this scene speaks to his intentions throughout the film? What connections can be made between this scene and other scenes?
2. The movie ends with a scene at 2:18:29 depicting eerie mumbling singing from the witches in a rainy hillside with a shot of a white horse. As the credits begin to roll over the shot of the horse an eerie high notes is played over the credits. What impact do you think this had on the overall vibe of the movie?

Shots:

1. At 28:28 is a shot of Macbeth watching people from a window while it rains outside and it provides the eery sense that he knows something and his stance from above is symbolic of his strive to be king.
2. At 37:48 Macbeth distracts people as Lady Macbeth sneaks past and the shot is taken from a far back angel, around where Macbeth is watching from. I think this shot was well done as it made it clear how sneaky they were being, the next shot moved closer to her for dramatic effect.
3. At 1:12:34 is a shot of Lady Macbeth and Macbeth talking with their faces very close together, there are many similar shots throughout the film, for example at 33:02. I think these shots do a good job of demonstrating Lady Macbeth and Macbeth's close relationship.

Ava Unzueta

1/26

DQ 1: The film trailer for *Le Château de l'araignée* makes use of audio to build tension from the very beginning. There is drumming at the start and music backing the rest of the trailer as well as intense lines of dialogue like the Macbeth character's "Open the gate!" at 0:15. There is one moment at 0:45 where we hear a loud cackling without knowing who exactly it is coming from. Followed by this, at 0:55 a witch is quietly mumbling or singing while the trailer cuts to a shot of a pile of skeletal remains. It creates an incredibly eerie tone that matches very well with the ominous role that the witches play in the plot. What are some other ways that the trailer uses pieces of audio and discomforting imagery to convey the unease and impending doom of this tragedy?

DQ2: The video uses multiple examples of films that use 65mm and release on 70mm, *Oppenheimer* being a significant example of this. At 39:42 he explains how these screenings are very popular with audiences and "strike a chord" with them. He later mentions at 40:53 that movies projected on film have something special about them. There's a sense of the human touch in these movies and the work that goes into them. Why do you think the flickers and imperfections that the video mentions make these kinds of screenings more special and appealing to audiences? How do you think it influences the storytelling of the film and draws viewers in?

Jihwan Kim

DQ1: The trailer for *Castle of the Spider's Web/Throne of Blood* begins with a similar "hook" as the Macbeth trailer discussed in class, with a large sound along with various use of titles transitioning into a soft voice at around 0:55. What effect does this hook have on the trailer, and how does this effect differ or similar with the Macbeth trailer? Could it be argued that this portion of the trailer is the hook *at all*?

DQ2: From 27:09-27:47 portion of the video, Analog Resurgence plays the "intermission" session yet never elaborates on what an intermission means. How does this lack of explanation of what an intermission is, in turn, explain what an intermission actually is? Does it successfully serve as an actual intermission to the video, and how does it create comedic effect?

Alyssa Nadales
Shakespeare & Film Trailers
1/26/26

Discussion Questions

1. In the French Trailer, (1:47-1:54) Asaji frightenedly looks at the stained blood in the "Forbidden Room" where the traitor of the North castle ended his own life. Ironically, this is where she and Washizu hide out as they enact their plan to kill the King. What is

the significance of the blood stains and why does Asaji have such a strong reaction to them?

2. In the 70mm video, (9:17-11:06) it is explained how shooting on 70mm was originally developed as a marketing strategy by big movie studios to get audiences into the theatres after competition from home televisions and the restriction of them no longer being able to monopolize by only screening their own movies in their own theatres was eating theatre release sales. (25:00-26:00) The video also explains that in the creation of “The Hateful Eight” its director, Tarantino, spoke endlessly about filming on 70mm and he also did grand roadshow version releases. With this information in mind, why did Tarantino use these strategies in the filming and rollout of the “The Hateful Eight”, beyond a simple interest?

Three Shots

1. (1:01:46-1:01:51) Level tracking shot of the men holding the coffins as the focus while they pass rows of flower banners in the foreground. This shot highlights how beloved the now dead King was and what a horrible thing that Washizu has done by killing him, as in context this is directly after they walk into his castle and everyone is weeping. In the trailer, this shot would create tension and have foreshadowed the evil path that ambition has led Washizu down.
2. (1:13:32-1:13:38) Close up of Washizu’s face as he reacts to seeing Miki’s ghost, before the audience sees him again. This shot creates tension through dramatic irony as we know this is Miki’s ghost from an earlier scene of his horse coming back to his estate without him, but Washizu’s assassin has yet to return with Miki’s head and at this point in the scene he had convinced himself that he was seeing things due to his drunkenness. In the trailer this scene would be valuable if included because it creates direct tension for the audience without context.
3. (1:33:18-1:33:52) This is a tracking shot from below as Washizu speaks to his men from the balcony. It both mimics the soldier's perspectives looking up at him while he is speaking but also represents Washizu’s inflated ego that has been influenced by the tricky wording of the prophecy; which he is speaking about in this scene. In the trailer, this shot, if only for a few seconds, would foreshadow the hubris that led to Washizu’s downfall.

Maria Prieto

Discussion Questions:

1. The tone of the trailer for *Castle of the Spider's Web* is dark, gloomy, and dramatic, characteristic of a Macbeth adaptation. The trailer chooses to include the Lady Macbeth counterpart taking action after the king's murder by including the shot of her taking the sword from her husband's hands. (2:12-2:20). The music of the trailer, as well, is quite ominous, with sharp stings and limited usage making it all the more striking. What does the trailer's portrayal of the film's tone imply about its success as a Macbeth adaptation?
2. From 37:54 on, the Analog Resurgence video discusses the incorporation of 65mm film in movies made in recent years, citing Nolan's *Oppenheimer* and *Dunkirk*. It is said that directors who incorporate this film do it out of love for the art and the history of film. Is this appreciation for film's origins evidence of a perceived "golden age" in film, or are filmmakers continuing to use 65mm to create art in new ways?

Alyssa Nadales
Shakespeare & Film Trailers
2/2/26

Discussion Questions

1. In the first English trailer, Welles' includes a clay Macbeth figure in the Witches' first ritual scene that was not present in the play. There is special emphasis on this item as the trailer ends with it (1:19). What is its significance and what does it say about the interpretation of Macbeth that Welles wants to convey in his movie?
2. Compared to the English trailer, the French trailer reveals much more of the movie. Do you think this method is more or less persuasive than the English trailer, and why?

Maria Prieto

Discussion Questions:

1. Welles' *Macbeth* trailer features not a single shot of its title character. The trailer is composed of dialogue from the witches, and shots of fog, bubbling cauldrons, and molding clay. The only shot of people in the trailer is of the three witches standing on a rock with a cauldron (0:58-1:02). Is this obscuration of the film's protagonist done to establish the tone of Welles' adaptation, or to show the Welles' understanding of the text?
2. The second trailer for Welles' *Macbeth* is much more unsettling, with foreboding music and nonlinear sequences. The first ten seconds include both a shot of the witches from the beginning of the film and a later shot of the trees, only to go backwards in sequence to Lady Macbeth running. (0:00-0:10). Is this done intentionally to disorient the audience, both those familiar and unfamiliar with the source material?

Discussion Questions:

English:

What effect does having the production and directing credits (0:00 - 0:15) before any material from the movie do to the audience viewing the trailer? Does this have a greater effect when it is someone as revered as Orson Welles?

French:

How does not having dialogue until (1:02) pull the audience into the trailer? Was this done to pull the audience into the trailer before they realize that it is not a French production? Is this a viable method to avoid the issue of people not wanting to watch films in another language?

Ava Unzueta

Discussion Questions

When compared to other trailers of *Macbeth* adaptations we have viewed, this trailer puts much more of an emphasis on the witches rather than the violence and chaos that comes with Macbeth's ascension to the throne. It opens with a shot of the witches at 0:24 engulfed in fog and standing around their cauldron. They are shown again at 1:00 standing around flames, the rest of the trailer is shots of their mysterious mixture and smoke. While they do play a crucial role in the film, the witches aren't the sole focus for much of the plot. How do you think this approach to the trailer will affect the audience's expectations of the film? How might the film be different from other adaptations of *Macbeth* to satisfy those expectations?

This trailer does not utilize any dialogue or voiceover until the very end at 1:00 in which Macbeth speaks of his dark desires. Immediately after we hear a voice whisper "Mabeth" and a scream. Besides this small portion of dialogue the trailer depends mostly on the music to build tension. The music throughout the trailer gets quiet then builds into a loud orchestra multiple times like at 0:24. It is quite uneasy and chaotic. How do you think the general absence of dialogue and instead the heavy use of music contributes to the overall tone of the trailer? Do you think this does a better job of getting the audience's attention or does it risk losing it quicker?

- DQ1: In the English version of the trailer, there is a strange absence of music. Unlike most trailers that open up with a score/music, there is a strange lack of music from the title logo of the film (0:00-0:06), and even throughout most of the trailer, there is a strange lack of underlying music that makes the trailer seem more like a compilation of different scenes rather than a trailer. What effect does this have on the trailer, and does this effect make the trailer more or less effective?
- DQ2: Contrary to the English version of the trailer, the French trailer DOES feature music but lacks dialogue, with only one dialogue present in the very end of the trailer (1:00-1:12), and even this line is unclear if it is spoken by a character in the film or merely just narration. How does this effect specifically compare to the English version of the trailer, and which trailer is more effective?

Cassie Pittman

Discussion Questions: Two Trailers on Macbeth

DQ 1: <https://www.youtube.com/watch?v=lu4xhBotbxo>

The trailer is led by the haunting rhythmic dialogue of the three witches featured in Macbeth. This dialogue is met with obscure visuals of liquid bubbling, flames from a cauldron reflected in the water, smoke, and fog. The only clear image that is provided in the trailer besides the title card, would be the far shot of the three witches (0:25), a closer shot of the three standing on the cliff again (1:00), and lastly, of the miniature statue formed from a muddy, clay like substance and forged by the witches' hands (1:21). Without watching the film beforehand, does this trailer provide enough context to give an audience indications on what the setting and feel of the movie will be like? For example, the trailer provides us with a muddy looking sculpture of a miniature man and is edited so that the image of this object matches with the dialogue, "Macbeth", stated by the chanting of the witches. Presumably, one would believe that the overall look and subject matter of the film will be dark and muddy. Another example would be the chilling words the three witches are chanting as the main backdrop sound. Words to pick out from the chanting are blood, strangled babe, murderer, and so forth. These aren't happy things, and so we would not expect the film itself to be happy in nature either.

DQ 2: <https://www.youtube.com/watch?v=FATnb21GyCU>

This trailer showcases a blend of striking wide, and close – up shots. At (0:08) we see a woman we can presume is Lady Macbeth running across the screen, in this wide shot among pillars of stone. This shot is striking due to its wide nature and the full image we get of her urgency; that matches the tone of the soundtrack. The soundtrack grows louder as we get another wide shot (0:13) of a man riding his horse alongside a group of walking men and weapons. When looking at this wide shot, the audience can see that the horizon is featured at the top of the screen,

making it visually more intriguing. Two close-up shots that are worth mentioning in this trailer can be found at (0:30) and (0:58). (0:30) This close shot is taken from underneath the man and from the perspective of the drums he is hitting, while the other close-up shot (0:58) is coming from right in front of the man's helmet, allowing the audience to focus on his eyes staring back at us. Given the blend of different camera angles, and the examples provided, do the close-up shots feel out of place among the other camera angles, or does it provide the trailer with an unsettling nature that can be found within the film?

Isabella Novarini

02/06/2026

Orson Welles's *Macbeth*

DQ #1: The first trailer for Orson Welles's *Macbeth* focuses on the three witches rather than the titular character of Macbeth. The scene in the trailer is from Act IV, Scene I of Shakespeare's play, identified by the quote "Double, double toil and trouble" (00:23-00:26). Why were the witches the characters chosen for the trailer? Does this scene tell enough about the story of *Macbeth* to intrigue the viewer to watch the full length film? Why did the director choose to prioritize this scene for the trailer? The three witches are meant to represent the three fates of Greek mythology, threading and cutting the string of life. At the end of the trailer, the witches mold a bust out of clay from the cauldron and say "Macbeth" (1:17-1:25). Is the molding a metaphor for the witches controlling Macbeth's fate? Are the clay and string of life meant to be the same?

DQ #2: The second trailer is a rerelease trailer for 2014 of Welles's film which was originally released in 1948. This trailer is shot like a conventional trailer, practically a synopsis of the plot in a series of shots, beginning with Macbeth and Banquo on horses and meeting the witches (0:02-0:06). Why was this trailer edited more conventionally compared to the previous one? Would that have to do with the year it is being rereleased in? The title of the film is also presented in the middle of the trailer (0:18-0:26), giving the viewer a clear idea of what to expect from both the trailer and the film. How does the presentation of the title, emphasized in a bright yellow and in the middle of the trailer, work as a guide for audience expectations in the 21st century? Would this help gather viewers unfamiliar with Welles' adaptation of *Macbeth* seeing as it was being released after almost 70 years?

Shot 1: 00:19:29-00:20:06

Description: Lady Macbeth is walking down from the hill towards Macbeth. The camera is at a low angle, looking up at Lady Macbeth from Macbeth's point of view. Macbeth is shot from the side, not looked down on by the camera.

Analysis: His wife is convincing him to murder Duncan, trying to fulfill the witches prophecy. The low angle shot puts her in a visual and manipulative position of power where Macbeth is forced to listen and pay attention to her.

Shot 2: 00:44:16-00:44:29

Description: Dissolving from the witches placing the crown on their clay Macbeth, the shot features Lady Macbeth placing the actual crown on Macbeth's head. They are shot from behind, the camera's focus being on Macbeth's reflection in the mirror.

Analysis: Lady Macbeth being the one to place the crown on her husband demonstrates that she is pulling the strings, having encouraged him to murder Duncan and frame his servants. She already has a crown on, fitting her position as the primary manipulator, prioritizing their position in society.

Shot 3: 1:35:36-1:35:40

Description: Lady Macbeth is running out of the cave, haunted by hallucinations and the guilt of the murders. Shot from behind, she is featured in a floor length gown, trying to grip the skirt but still slightly tripping over the fabric. This shot is also used in the 2014 trailer for the rerelease of the film.

Analysis: Her frantic movements running out of the cave is a visual representation of her guilt eating at her. Lady Macbeth's running shows that her emotions about the murders can no longer be controlled; the ambition that once gave her authority and power over the situation is now haunting her every movement.

Kian "Tony" Nezamoddini-Kachouie

2/2/26

LIT4930

Orson Welles MacBeth trailers

Discussion Questions

1. Trailer One: This trailer's distinguishing element is the fact that it is entirely the scene of the witches' first meeting set to some cryptic imagery such as the bubbling cauldron at 0:32 or the clay being molded into a man starting at 1:12. Is this indicative of an adaptation which expects familiarity with the Shakespeare original, an aim to garner intrigue in those who may be confused by the context of the scene, or both?
2. Trailer Two: In stark contrast to the previous, this trailer has almost no spoken dialogue, only clips of the film edited together and set to music until the final line at 1:02. Does this approach serve to emphasize the single spoken line more, or put a greater emphasis on

the several disjointed shots to raise the potential audience's curiosity regarding the movie's content? Which of these two disparate approaches would be more effective for drawing new audiences to the theater?

Cooper France
Shakespeare & Film Trailers
2/8/26

Discussion Questions

1. At the early appearances of the spirit of King Hamlet (5:20 and 32:30) there is a distortion of the camera. When the voice of the spirit appears as Hamlet confronts his mother (1:33:00) there is no such distortion. Is the combination of this fact and the fact that the spirit is not physically shown a sign that Hamlet has indeed gone mad in his quest for revenge?

2. During the scene where Hamlet yells at Ophelia while Polonius and Claudius hide out of sight (55:00 - 1:00:00) there are several moments where it seems Ophelia is trying to tell Hamlet that there are listeners to their conversations. This combined with the fact that she later kills herself is enough in my opinion to confirm that she loves him. What I am not convinced of is that Hamlet truly cares for Ophelia because of the scenes they share together one is her father's retelling of her story that was intended to reach the king's ear and one is him berating her which Hamlet again knows is being heard by others. My question is that asking whether Hamlet loves Ophelia in the way she describes or was he simply using her as part of his revenge plot?

Three Shots

1. 5:28 - 6:17

The shot begins with a wide shot of all three men in frame before slowly zooming in on Marcellus. As the shot continues the camera is shaky and distorts as it continues to zoom. It then jump cuts twice in quick succession first to the men reacting to the spirit arriving and then to a close up of the spirit's face. That shot then fades into a wider shot of the spirit before it goes to a low angle shot of the men looking at the spirit. Then following that shot is a shot where we look from behind the men at the spirit which is being framed by Marcellus and Bernardo's spears.

2. 1:01:27 - 1:02:40

The first portion of this scene is the same shot repeated and sped up. During one portion of this sped up shot the camera is raised on a crane upwards and through the window of the tower staircase we can see Ophelia crying. At the end of this sequence the stairs stop and instead it cuts to the sky. The camera holds there and begins to slowly pan down. After a couple of seconds it speeds up and we see the back of Hamlet's head and the sea. The final shot of this sequence has the camera then zoom into Hamlet's head to reveal the raging sea again before finally returning to a medium shot of Hamlet resting on a pillar.

3. 53:20 - 54:15

This sequence begins with Hamlet finishing his conversation with Ophelia's father and the camera holds steady until he begins to move to the right. After the camera pans right it holds for another bout of conversation until Hamlet has walked down a hall and out of vision. After this it pans right again to reveal another hallway where after another brief hold it fades into a new shot later in the day with Ophelia walking down the hall.

Isabella Novarini

02/09/2026

Hamlet Discussion Questions

DQ #1: In the sequence showing Ophelia's suicide (01:54:32-01:55:50), there is a voice over describing the scene. While the audience doesn't actually witness her drowning, she is pictured floating in the water surrounded by garlands, singing some melodies and lyrics that further the unsettling aesthetic. In most of the other adaptations of Shakespeare's *Hamlet*, Ophelia's suicide is not depicted on stage or even on screen. Why was this Oliver's choice in his rendition? What makes this scene so unsettling and impactful? The voice over is a significant part of this scene, describing the entire suicide step by step of Ophelia's descent into madness as a result of grief and feeling used. What does the voice over add to the scene? Could it cause the audience to question if Ophelia's death was really self-imposed or was she killed?

DQ #2: Hamlet's iconic contemplation "To be...or not to be, that is the question" (01:02:24-01:02:35) is heard, but not shown in Laurence Oliver's *Hamlet* (1948). The shot is focusing on the sea crashing on the rocks at the foot of the tower rather than Hamlet's face while he is considering dying or committing suicide rather than enduring his active life's struggles. Why was this choice made? Does this have a significant impact on the weight of Hamlet's speech? The shot then switches, focusing on his face as he is at the top of the tower looking down at the ocean. The camera then slowly zooms in on Hamlet while he is holding his knife in a suicide-ready position. How does this close-up affect the scene and speech? Is the editing distracting throughout the scene, making Hamlet's inner turmoil less compelling to the viewer?

Shot 1: 16:25-16:56

Description: As the king walks away from the gathering, the nobles in the room are bowing until the royals walk out of frame, the audience viewing this from a high angle at a distance. The nobles disperse and the camera slowly begins descending towards Hamlet sitting isolated and looking to the side rather than towards the king like the others in the meeting.

Analysis: The high angle framing at a distance highlights the rigid hierarchy of the court. The nobles are presented as a unified front, in complete obedience to the king as long as he is in

charge. As the camera descends toward Hamlet, the shot separates him from the collective, his isolation is both visual and political in this shot.

Shot 2: 01:12:12-01:12:48

Description: Hamlet is organizing the show that the King and Queen were going to watch. He walks down the steps of the stage and summons Horatio. When he dismisses Horatio, Hamlet continues taking steps towards the camera but his eyes are looking at something in front of him rather than having the camera/audience at eyeline.

Analysis: The framing slowly shifts into a low-angle, elevating Hamlet visually and thematically within the story. Although he moves closer to the audience, his refusal to meet the camera's gaze may be focused on fixing the plan that has been unfolding before him, rather than on external validation.

Shot 3: 01:42:42-01:43:33

Description: The camera follows Ophelia as she sings and descends onto the floor in a fit of despair after Hamlet has killed her father. The shot begins with her at eye level and continues from the same view while she's laying on the ground, allowing for a high angle shot.

Analysis: The continuous shot parallels Ophelia's emotional breakdown, emphasizing her losing stability and mental control after the death/murder of her father. With no cuts and by allowing the camera angle to shift organically following Ophelia, the film emphasizes her vulnerability and focuses on her despair as haunting, forcing the audience to participate as a witness.

Discussion Questions & Shots: Hamlet

DQ 1: Hamlet is portrayed in this film as a jumpy, obsessive character. He is brooding and silent at times, with only whispers of dialogue being presented, while other moments he leaps into angry outbursts. For example, during Ophelia's funeral (2:10:00), he climbs into her grave and proclaims his love for her after intensely watching from afar. Another moment where he watches over the setting before he portrays his anger, is when he is in the closet spying over his mother (1:14:00). Do these moments of intense outbursts make the character downfall less of a tragedy, or do you find that it is justified based off his behavior?

DQ 2: The setting of the film is very dark and foggy. Giving off a gothic like nature, the film explores dark themes, such as the incestual desire Hamlet has for his mother, murder, and the deterioration of Hamlet's mental state. How does the color tone and minimalistic setting of the film mirror the downward progression of Hamlet's mind? For example, when looking at the style choices of the film, would one assume this story will have a happy ending?

Shots:

(41:45) The ghost disappears into the fog as Hamlet's arm is reaching out towards him. This shot slowly backs away, going from a close-up behind Hamlet's head, to the audience getting a wide-medium shot of him.

(1:06:02) The shot is a full shot of Hamlet lounging on a rock. His body fills the space of the frame, and his expressions are visible to the audience. The shot allows us to see what he is thinking through facial features as well as what he is saying.

Kian Nezamoddini-Kachouie

2/9/26

LI4930

Laurence Olivier Hamlet

Discussion Questions:

1. The film includes two soliloquies, one at 16:25 and one at 59:52. The first soliloquy is done in voice over as Hamlet's internal monologue, the second is spoken aloud. How do the two monologues take on different tones as a result of these two different approaches?
2. At 1:30:20 Hamlet believes he is speaking to his father's ghost, whom he sees but Gertrude does not. The scene is shot as if it is from the point of view of the supposed ghost, with Hamlet pointing directly at the camera when addressing it. What might putting the audience in the eyes of the specter Hamlet believes he sees say about his mental state and the validity of his perspective?

3 Shots:

1. (14:41). A wide shot panning outwards. It displays the entire royal court standing and looking at Hamlet, while Hamlet himself sits in a chair and glares at the ground. This shot serves as a perfect introduction to where Hamlet is in relation to his family and court through the story. While those around him look at him concerned, he refuses to acknowledge them. Instead, he only stewes in his own anger and resentment.
2. (32:00 - 32:20). A wide shot which pans out showing Hamlet being pulled back by his three guards while he reaches out towards his father's ghost. Notably, said ghost is not visible to the audience. This is another visual metaphor for Hamlet's mental state throughout the story. He is desperately grasping towards something only he can see, while those around him attempt to pull him back and maintain the status quo.

3. (58:32 - 59:28). A pan out from Ophelia weeping on the stairs which then cross fades into a shot that pans out from the water to an over-the-shoulder shot of Hamlet looking down at it. This transition alludes to the fact that Hamlet's actions lead to Ophelia drowning herself. Where Ophelia is positioned in the first shot is replaced with water in the second. Hamlet looking down at said water, can also be taken as him looking down on a weeping, drowning Ophelia—a suicide he largely drove her to.

Ava Unzueta

Discussion Questions

In the opening of this film the men stand guard atop the castle when the ghost of the king appears to them at 5:40. The setting is incredibly dark and ominous. There is fog surrounding them, and it almost appears as though there is nothing but darkness around them. Throughout this opening scene nothing can be made out beyond the castle besides fog and darkness. How do these dark and cold battlements establish a tone of confusion? Does it set the audience up for the secrecy and fear that unfolds throughout the film?

Ophelia's death scene is never directly shown. She walks away at 1:53:31 and disappears from the frame. The camera then pans to her floating in the water singing at 1:55:00. She floats out of frame and is not shown again. At 1:55:45, Laertes voices over "Then she is drowned." Similar to the play, Ophelia's drowning is not actually shown, only stated aloud after the fact. How do you think Olivier's inclusion of Ophelia floating away while singing makes the conveying of her death more emotional rather than just stating it happened? Do you think he intentionally wanted it to be questionable if her death was purposeful?

Shots:

1:01:43

The camera pans down from the sky to the ocean. The frame shows only the back of Hamlet's head hovering over the sea at a high camera angle. It zooms into the back of Hamlet's head then fades to a blurry shot of the ocean. This blurry shot transitions back and forth to Hamlet's face. It creates the sense of confusion and uncertainty that Hamlet feels in his "To be or not to be" monologue. The high shot over the ocean also contributes to the impending doom that comes with the thoughts of suicide Hamlet has.

2:20:29

The shot zooms from Hamlet and Laertes dueling to Gertrude sitting beside the poisoned cup. She turns slowly to face the cup with a stern expression almost as if she knows there is something wrong. The cup sits in the foreground of the frame while Gertrude stares behind it. We hear the diegetic sound of the violent sword play in the background, while Gertrude unknowingly looks on at the silent violence that is planned.

1:23:15

Hamlet stands in a sliver of light and states "Oh, heart, lose not thy nature." The shot tracks him as he ascends the stairs, moving from a medium angle to a lower angle of Hamlet. He walks into the light then back into darkness and out of frame. It mirrors his desire for his heart to remain good and not evil like Nero despite the anger and darkness he also feels. He has to choose between light and darkness, kindness or harshness.

In Hamlet's death scene at 2:16:43, he quickly exits the room in which they've dueled and goes to see the ocean as he dies. We can hear the sound of waves crashing behind him as he sits down and dies. This scene is much different than other death scenes we have seen of Hamlet in which he usually dies in the room they've dueled in instead of going outside to the ocean. In fact, we see the ocean quite often throughout the film like at 26:24 when Hamlet sees the ghost of the king and at 46:44 while Hamlet delivers his "To be or not to be" monologue. It is also seen at 1:32:50 while Hamlet is on the ship. What do you think the role of the ocean serves to represent in this film? Why did Kozintsev choose to have Hamlet die by the ocean and what do you think it means?

At 1:39:28, not long before Ophelia's death scene, she is seen stumbling around cloaked in black. She appears almost ghost-like with her veil draped over her and her arms raised. The shot zooms out and we then see her standing behind bars at 1:39:57. Before this at 1:27:57, Ophelia is being strapped into a tight corset and a large dress. These shots give the impression that Ophelia is perhaps trapped or imprisoned. What do you think these shots are meant to show about Ophelia's mental state and what might she be trapped by?

Shot 1:

22:43 - 23:28

Low angle shot of the ghost walking along the castle. The camera slowly tracks him as he moves. His cape billows in the wind behind him. The lighting is very dark, blacking out the figure of the ghost almost entirely. The shot cuts to another shot of the ghost this time at an even lower angle. He appears mysterious and also powerful. His large cape around him makes him look bigger and stronger. The sky is bright behind him, but his silhouette is blacked out keeping him ominous.

Shot 3:

1:09:54

Still shot of Claudius standing in the mirror. The shot is dark utilizing low-key lighting, but Claudius is illuminated. He is split between light and darkness both literally and metaphorically. The music is generally quite quiet as he softly delivers his guilty monologue. At the foreground of the frame, Claudius faces away from the camera, but in the mirror he is facing the camera head on. The shot ends by zooming in on Claudius in the mirror as his internal struggle grows stronger.

Shot 2:

1:50:10 - 1:50:40

The shot remains still on the flowing water and the tree branch. The shot moves down then slowly to the right. Fog begins to creep into the frame. Shot pans to Ophelia, drowned. The water continues to move around her and yet she remains completely still, eyes shut. It is unsettling and the music picks up slightly to mimic this uncomfortable feeling of seeing her dead body.

Cassie Pittman
02/16/2026

Discussion Questions: *Hamlet* (dir. Grigori Kozintsev, 1964)

Discussion 1: This version of *Hamlet* feels like he has already questioned his mother's intentions before any reveal of his ghostly father. His inner dialogue focuses on how little time has passed since his father has died and how she used to follow his shoes, but now she follows another (10:45). With opening the film this way, could it be that the filmmaker would lead us to believe that she had more to do with the murder of his father, than say Olivier's version of Hamlet? Another example could be her reaction to Hamlet's claims during the bedroom scene (1:17:07). Do you think that she is just overwhelmed with grief, or could her reaction fit more with the acts of guilt. Her character in this version feels more exasperated to be forgiven.

Discussion 2: Trailer on *Hamlet* (dir. Grigori Kozintsev, 1964)

This version of Hamlet depicts Ophelia's death as more a circumstance of her political surroundings and less of the torture she was receiving from Hamlet, like in Olivier's version. Even in the trailer, (3:04), Ophelia and Hamlet embrace each other in a manner that is more delicate than in Olivier's version of Hamlet, where he pushes Ophelia into insanity. What other moment in the trailer and film did you find to be strikingly different than the version we have watched in class already? For example, in the trailer they depicted the scene between Hamlet and his mother in the bedroom a little less frightening than the version that is shown in the film. He is way more reserved in the trailer, and less held back in the actual film.

Shots:

(5:00) The camera backs away from our view of the castle through a narrow passageway. It looks as if we are entering the castle through a different side on a draw bridge. The music is menacing and there's very little light when the camera backs away. It feels like the viewer is getting their last bit of light before entering the dark.

(1:36:51) Up close shot of the dog looking towards the left side of the screen. This shot has a lot of depth, meaning you can also see what is behind the dog. You can see that there is another dog standing perpendicularly far distance to the one who is up close. It is a striking image with lots of texture.

(1:59:00) The shot slowly zooms in on Hamlet carrying the skull until we get up close. Behind him, to the right you can see what looks like the cover of a sarcophagus, and to his left a broken stone cross. His position is slightly off center, however, he is still our main focal point due to the other objects in the scene making his spot more interesting.

Jihwan Kim

- 2 DQs:
 - This film adaptation of Hamlet starts with almost the exact opposite of the previous Hamlet adaptation we watched. The film starts off during the day, barely has any dialogue until the first five minutes, and doesn't feature the title cards and proceeds like any ordinary film. (0:00-5:37) What effect does this contrast have on the film, and which opening scene of Hamlet is more effective and why?
 - The film features a strange lack of blood, with even the death of Hamlet (2:17:49) or the duel coming just before having almost no blood. Of course, blood isn't necessary in an Hamlet adaptation, but the strange lack of blood almost makes this film look purposely unrealistic. What could have been the reason behind this choice?
- 3 Shots:
 - 15:29-15:38: Hamlet sits in solitude and monologues, and the increasingly dark background contrasted with the light in the center that lights him makes highlights his solitude even more.
 - 22:42-23:20: The ghost in the armor slowly walks. Being one of only slow-motion shots in the film, in addition to the darkness of the night covering the features of his armor makes the ghost look far, far more intimidating than it would have been otherwise.
 - 2:20:00: Hamlet's body is lifted up the air even beyond most characters, and the camera stays low to show how high is he lifted, as if to show how even in death Hamlet is still respected.

Kian "Tony" Nezamoddini-Kachouie

2/16/26

LIT4930

Grigori Kozintsev Hamlet

Discussion Questions:

1. At 5:29 we see a new introductory scene for the story. As opposed to the play and Olivier's version we are told of the king's death through an announcement to Denmark's average citizens. How might being shown the reactions of civilians change our perception of the previous king or the other nobles in the story?

2. Hamlet's "To be or not to be..." soliloquy (47:11) takes place at the ocean. Earlier, when Hamlet is speaking with Polonius (33:11) he sits at a similar rock structure. Could the reuse of this environment imply that Hamlet was already debating suicide at the time of his conversation with Polonius?

3 Shots:

1. (9:59 - 10:48). A close shot which follows Hamlet as he walks through a crowd. The crowd is continuously shifting behind him and occasionally other individuals walk in front of him. This shot represents Hamlet's detachment at the start of the story. He alone is considering the nature of his father's death, while those around him serve as distractions which only muddy his thoughts.
2. (23:01). A wide shot of the king's ghost walking the castle grounds, while Hamlet's shadow is visible following him in the background. This shot serves as a metaphor for Hamlet's journey throughout the film, he is literally following his father's ghost. All of Hamlet's actions are the pursuit of resolving his father's death. I will also note, as a personal aside: this shot looks very cool. The imagery of the king's entire armored body taking up such a wide shot—complete with his cape splayed out behind him—gives the ghost a great deal of presence.
3. (50:26 - 51:07). A close shot of Ophelia speaking without anything obscuring her, and a reverse shot of Hamlet speaking to her with the bars of the stairway covering his face. These shots visually communicate the level of vulnerability each character is presenting themselves to the other with. Ophelia is being entirely vulnerable with Hamlet, trying to express her sincere feelings to him. Meanwhile, Hamlet is being cold, distant, and harsh towards Ophelia as he knows Claudius and Polonius are listening in.

2/22/26 – King Lear

- So far all the films we watched this semester started with a credit sequence. This film also does start with one, but the major difference is that unlike the other films where the credit sequence was set against a black background, this one has a background of the extra side characters in the scene, allowing the film to jump directly into the plot without having to cut to the scene. (0:00-2:13) What effect does this have and does it make the film more or less effective?
- When King Lear gives his speech in the opening scene after he disowns Cordelia, there is one shot in particular where he is quite off-center (9:39-10:05). Unlike in most shots where characters are giving speeches, the camera is a little more up top in comparison. What could be the reason behind this "off-centeredness," and what impact does it have on the film overall?

- Shot 1 (8:39-8:54): When King Lear disowns Cordelia at the beginning of the film, the shot closes up on her expression instead of switching to King Lear's face. This close up allows the impact of King Lear's words to truly dwell on the audience, since we see the impact it leaves on Cordelia very closely.
- Shot 2 (1:10:56-1:11:26): King Lear stands up and screams at the sky. The use of negative space is striking here, especially since there is nothing else in the shot except for King Lear. There is only the sky, and King Lear pumping his fist up to nothing almost shows how futile his efforts are since it grasps upon nothing.
- Shot 3 (2:14:55-2:15:04): King Lear falls to his knees alone. Just like the previous shot mentioned, the use of negative space is striking here, since it contrasts with the beginning scene where he is surrounded by so many people. The emptiness in the negative space subtly establishes how far he has fallen, and how he is truly alone.

Ava Unzueta

DQ 1: In the opening of the film, while King Lear asks his daughters to voice their love for him, each sister is presented in similar shots. Cordelia, however, is depicted slightly differently. She is shown sitting completely alone at 7:15. This differs from the shots of the other sisters who sit with their husbands at 5:45 and 7:07. Also instead of the shot panning to Cordelia like it does for the other sisters at 4:43 and 6:15, Cordelia enters into the frame herself at 7:38. This shot is much more close up compared to the shots of Regan and Goneril. It focuses on Cordelia's face rather than her face, torso, and what she is holding. It's a more personal shot. What do you think is the purpose of singling Cordelia out with these shots? What do these differences make the audience think about Cordelia?

DQ 2: There are many scenes throughout the film that most directors would likely use intense music to dramatize the scene. However, Brook instead embraces the natural sounds of the scene relying mostly on diegetic sound. For example, at 1:40:30, where Edgar pretends he is helping Gloucester kill himself, there is no music but rather the crashing of waves and wind in the background. At 1:57:50 when King Lear is reunited with Cordelia, it is once again a very quiet scene that does not rely on non-diegetic sound to add emotion. Why do you think Brook chose to keep music out of scenes like this and does it heighten the emotion within them or lessen it?

Shot 1:

1:09:23

Wide shot of King Lear and the Fool walking through the storm. They are off-center of the frame and barely visible through the sheet of rain that pours over them. Diegetic sound of incredibly loud wind and rain. Cut to a close up of Lear climbing through the storm this time centered, but still hardly visible, depicting how violent the storm is.

Shot 2:

1:28:48

Very close up shot of Cornwall who is head on with the camera. He appears powerful and stern. The diegetic sound of Gloucester screaming in pain is heard in the background. Cornwall whispers his line “Out, vile jelly,” and begins to turn away from the frame without breaking eye contact with the camera. He looks confident and dominant just moments before he is stabbed.

Shot 3:

2:10:20

Close up on Goneril’s hands grabbing aimlessly at her dress. Cut to a middle angle shot of Goneril swaying back and forth never centering herself in the frame. Cut to a wider shot of her swaying then back to the close shot. Cut to an even closer shot of only the top of her head now spinning in a circle. The camera continues to cut to closer and out of focus shots before Goneril throws her head against the rock. This odd sequence of shots depicts the chaos of her spiraling after all her plans have failed.

Cassie Pittman

Discussion Questions and Shots: King Lear (1971)

DQ 1: The film King Lear uses close ups and unique editing when focusing on the facial features of the characters, especially on Scofield's. For example, (1:10:00) during the winter storm, we see the anguish on Scofield’s face because of how close the camera is and how the scene cuts back and forth with the lightning of the storm. This kind of tight framing and different camera work is also present at (1:14:00). The camera stays close to Lear’s face while moving around so that at times you only see part of his face. Does this kind of camera movement and close-up represent the inner turmoil that Lear faces within himself?

DQ 2: Do you think that the other sisters were justified in banishing King Lear into the storm after he banished Cordelia? Especially given the fact that Cordelia truly loved her father, and this is proven when she attempts to help him after what he did to her. Cordelia’s death could have been prevented, as the King’s death as well, if he hadn’t made the decision to banish her. Is there proof that the sisters may have been too hasty in their decision? (1:05:00) For example, they exemplify the same rash decision making that the King Lear does by acting out of immediate self-interest.

Shots:

(1:19:12) This shot focuses on the body features of the man through extreme close ups. The camera pans down the body of the man as he shakes violently through the storm and we see an extreme shot of his lips shaking, his chest hair, and belly button. This shot stands out because of the way it is so closely focused on the body, and the further down we get (to the feet) the visual is blurred.

(1:38:00) Close up shot of the two men. Both faces are being cut off by the sides of the frame, as the camera continuously zooms in on them. In the shot you can hear the diegetic sound of the wind as the man speaks to the blind Earl.

(2:08:00)



The camera remains stationary for this shot as it is zoomed in closely to the weapon. Because of the angle and positioning the weapon and man featured to the right look like shadows against the backdrop. As he moves, the lighting is affected due to the camera facing the sun. This creates a distorted image and helps build tension in the scene.

Kian "Tony" Nezamoddini-Kachouie
2/23/26
LIT4930

King Lear (1971)

Discussion Questions:

1. Throughout Lear's first visit to Goneril, her face is generally not in frame. She is either not in a given shot, or facing away from the camera. There are two exceptions to this. 23:03 and 29:38 are brief extreme close ups of her face. What might be the intended effect of emotionally distancing most of the scene from Goneril, only to briefly make her its sole focus twice?
2. Throughout the film there are multiple medium shots of Lear's daughters speaking to him. To me, many of these shots feel like they are intended to be

shot from Lear's own first person point-of-view. Some examples include 4:55, 6:19, 59:27, and 1:00:24. How would seeing his daughters from Lear's own eyes affect the audience's ability to sympathize with Lear and understand his feelings towards his daughters?

3 Shots:

1. (8:32). As opposed to Goneril and Regan who are exclusively filmed from dead-on when trying to appease their father, Cordelia has a shot from behind and over her shoulder, with her father blurred in the background. This serves to make Cordelia feel more distant and unfeeling, initially. Though this is not true of her character as the story continues, and her sisters are revealed to be the cold ones.
2. (59:27-59:46). As Goneril walks towards Lear, we get a series of shot/reverse shots. Goneril, walking, cuts to her an extreme close up of her father's face a few times. Specifically, Lear is shot such that the bottom half of his face is out of frame until he says "Art not ashamed to look upon this beard?" As Lear dances around the subject of his age with cordiality, its representation: his facial hair, is out of view. Only when he drops the pretenses and speaks frankly is his full face in view, including the representation of his old age.
3. (1:04:51). A close up of Lear's face, as he rants his body shifts in and out of the camera's focus. This shot serves as a visual representation of Lear's faltering mental state. As his distraught anger clouds his own sense of who and what he can trust, the audience's own ability to perceive him is also rendered cloudy and inconsistent.

1.



(1:26:14)

2.



(10:50)

3.



(2:02:10)

4.



(1:08:20)

5.



(13:16)

This is the order that I would place my shots in if I were to make my own trailer. I would open with the image of “Poor Tom”, Edgar, then cut to the close – up shot of Cordelia. My reasoning behind this is because these are the two characters who truly loved their fathers but were cast out due to their father’s mistakes. They are critical characters in the film and should be highlighted in the trailer. I would then jump cut to the shot of the battle between brothers, as they are hidden by their helmets, so audiences would stay intrigued as to who they were underneath and immediately following the shot of Lear and the Fool traveling through the storm. I would then end (if this were to remain a 5 shot trailer) on a shot of King Lear up close, specifically in a scene that focuses on his eyes and facial expression. I would use the same music that can be found during the end of the film at (1:49:18) right after Edgar buries his father, and find a way to mix in the flute music that the Fool plays (2:10:38) at the very end of the trailer, when we focus on King Lear’s face.

Kian “Tony” Nezamoddini-Kachouie

3/2/26

LIT4930

King Lear (1971)

5 shots for hypothetical trailer

1. 0:10 - 0:40. Long take across several extras seemingly frozen in time.



2. 02:04:33 - 02:04:44. Close up of Lear speaking to Cordelia before they're both detained for execution.



3. 02:06:53. Blurry wide shot of Edgar as he approaches to duel Edmund.



4. 02:06:59. Close up of Edgar before his duel with Edmund.



5. 1:10:35. Close up of Lear lying in the rain.



Jihwan Kim 5 Shots for Trailer

1. 2:18
2. 4:20
3. 47:20
4. 1:11:00
5. 2:14:55

(The UF Library doesn't allow screenshots of films, so I'll upload timestamps instead.)

Kian "Tony" Nezamoddini-Kachouie

3/9/26

LIT4930

King Lear (1987)

Discussion Questions:

1. 15:09. As Lear and Cordelia are having their conversation in the film's present, it is overlaid with the original dialogue from King Lear and Cordelia's early conversation in the play. The purpose of introducing the parallel to the audience is clear. I do wonder whether the Shakespearean narration is to be taken from William's perspective—piecing together the connection between the characters and the real people in front of him—or if it is more abstract, only a clue to the audience.
2. Beginning at 21:57 we see these colorfully dressed figures who follow William at various intervals, another example being 34:19. What might these figures be

meant to represent? My thought is that they are visual representations of the characters William is currently conceptualizing. They first appear while William is actively writing notes, after all.

3 Shots:

1. (9:36). Medium shot of William's back as he looks out into the ocean and, for the first time, we hear dialogue from the play layered over a scene. The significance of this shot comes later in 14:18 when William is once again shown at that same beach and the narration reveals to the audience that he is Shakespeare's descendent. Tying this location to the reveal of William's heritage justifies its first showing as coinciding with the first time we hear dialogue from the original play.
2. (40:06). Close up of William writing "Hear Lear" in black ink, with "No Thing" between it in red. The full text reads "Hear No Lear Thing." The full text combines two quotes from the original play to convey William's inability to piece together that original meaning; literally, he "hears nothing relating to Lear" in the current scene. At this point in the film, he is still lost and frustrated with Pluggy.
3. (42:03-42:05). Close up of Pluggy staring at a flower, with his face illuminated and flower in view, and a reverse shot of William with the flower blurry and his face shaded over. This represents how close both characters see themselves as being to rediscovering their art. Pluggy believes he understands and is able to see the truth, while William still feels, literally, in the dark.

Cassie Pittman

03/09/2026

Discussion Question on King Lear (dir. Jean- Lu Godard, 1989)

DQ 1: The beginning of Jean – Lu Godard's King Lear does not begin like how a traditional film would begin. What can be immediately noticed in the opening, however, is the call back to nature. Something that I have noticed with the King Lear films we have previously watched, is how they all connect to nature, whether it be the intense winds King Lear faces as he braces against the storm, the sounds coming from ocean waves, or the echoes of birds calling. The same can be found in this deconstruction of Shakespearean work, King Lear. In the very beginning, as the man's daughter gets up to talk to him, we can hear the wind coming in through the doorway, and the sounds of the waves in the background (3:12). The sound of the wind is so loud that it almost drowns out the dialogue that is found in the scene as well. Especially, at (5:18) when we not only hear the loud roar of the wind, but we also start to hear the frantic, almost laughing cry of birds. Where else in the film can this call back to nature be found, and for a film that has no narrative structure really, can this be used as a metaphor for how we are all a part of nature and the delicate balance of life?

DQ 2: The film has no narrative structure and can be called experimental in its process. For example, at (3:50), the filmmaker takes us back to the sequence of shots we previously watched and explains through narration the thought process on how to carry out the sequence with the actors involved. This is not the typical way a film would be presented. Another example of the unique film style can be found at (19:25), as the William Shakespeare the fifth character starts sipping his soup, we get a strange “empty stomach” gurgling sound, the character himself starts repeating the same words, the characters don’t ever make eye contact while speaking to one another. The whole sequence feels fragmented, without the crutch of the usual jump cut. These scenes cause a sense of disorientation, like the mental state that King Lear goes through in the play. He begins to lose his grip on reality, and we see an old man must face the consequences of that deterioration of his own mind. At what other points in the film can you say the filmmaker used nontraditional methods to show the madness King Lear faces?

Shots:

(31:59) The shot is very dimly lit. Allowing only the natural light to come in behind Molly Ringwald; you get a close-up silhouette of her face. Her body posture is facing downward indicating a sorrow within the scene, even though we are not provided with much else. The dim lighting and low posture are enough context to give the scene substance.

(41:39) During this series of shots, we see paper burning in a small fire as a wildly dressed man (Jean- Luc Godard) and Shakespeare the fifth interact with one another. The Shakespeare descendent starts to shake the “professor” and yells out that he wants a name. “Look, no names, no lines, no story!” is what the character boldly speaks, adding even more substance to the film itself and its unique approach to storytelling.

(1:07) This shot focuses on the flickering of the flame against a completely black backdrop. The flame then ignites the sparkler's reaction, and we see the sparkler burn slowly until finally going out. This image of the flame igniting the spark reminds me of how a thought can occur, or a sequence of life events can begin. Out of a single flame, or spark can create reactions not necessarily within our control. This visual aided me in connecting this image with the idea that the film allows itself to react to a single spark or idea.

Ava Unzueta

Discussion Questions

This adaptation of *King Lear* can be considered overwhelming. It has confusing shots and sound. As the wikipedia entry explains, it doesn’t use common film techniques in Hollywood, and it does not aim to be “watchable”. For example, just in the first few minutes of the film there is a close up shot that then cuts away to multiple images of other faces while voiceovers begin to overlap (6:30). It’s quite hard to even understand what is happening or

being said here. Of course, the film being disorienting isn't unintentional, so why might Godard have aimed to make a film almost unwatchable or hard to follow? If this aspect serves his purpose or meaning in creating the film, can it be considered successful despite it being hard to watch?

Godard's *King Lear* is incredibly different from the other *King Lear*s we have watched and discussed. It's also very different from Shakespeare's original script. There is no war or monarchy, and the other sisters are hardly present. However, there are key details that are still the same like Cordelia not expressing her love to Lear at 15:10 and her death at 1:21:46. Watching it feels like watching a scrapbook pieced together of *King Lear* where some of it is clearly there and some of it is entirely gone. How does this reflect back onto the concept of this post apocalyptic world where so much has been lost to the Chernobyl explosion and yet some pieces remain?

Shot 1:

45:20

A wide shot of Will Jr. sitting to the right of the frame as waves crash in front of him. The shot abruptly cuts to a black screen with text "Power and Virtue". Cut to a very off-center shot of the tip of a flame. Non-diegetic sound of Will Jr. giving explanation of the Chernobyl explosion, providing exposition almost halfway through the film. Cut to black with text "Virtue Versus Power".

Shot 2:

50:47

Still shot of Edgar standing in center frame. The shot is head on with his silhouette. Low key lighting from the control panel and screens illuminate the room, but the shot is otherwise completely dark. Non-diegetic sound of birds chirping and perhaps a train across tracks. The screens shift between different images, dividing our attention between the screens and the ominous silhouette.

Shot 3:

1:20:57

A wide shot of Cordelia leaned against a tree to the right of the frame. The white horse stands in the background, slightly centered. Lear enters from the right and leads Cordelia towards the water. Non-diegetic sound of the original Shakespeare lines in Cordelia's death scene. The shot does not return to the two until after she is dead. She lays across rocks in a still shot, while Lear sits behind her holding his gun, leaving it a mystery how she has died.

Jihwan Kim

- DQ1: This adaptation of King Lear takes a rather interesting, almost “meta” approach of the original play, and one aspect that stands out the most is the use of titles (ex: 1:28). Does the use of titles in the film (their timing, the title itself) make the film closer to a documentary rather than a film? In other words, does the use of titles make the film dangerously close to a meta commentary than an actual adaptation.
- DQ2: As discussed in class, one reason why the King Lear adaptation on Amazon prime failed is because of its modern day setting. However, this film ALSO has a modern-day adjacent setting (ex: 1:02:07). Based off of the little clips we saw of the Amazon prime adaptation and the entirety of this film, how does the modern setting work differently in each adaptation?
- Shot 1 (21:22-23:39): Long take and wide shot of a forest. The camera maintains a distance from the characters yet follows their tracks, and the use of negative space (the wide forest) adds enough tension for the audience to get invested.
- Shot 2 (43:20-43:50): Close up shot of mirror. The camera never actually shows the character moving in the mirror, yet her reflection being shown in the mirror subtly shows inner conflict.
- Shot 3 (1:02:44-1:03:13): Wide shot with lack of lighting. The use of lighting/shadows is used perfectly here, as the lack of lighting/darkness of the film adds just enough ominousness and claustrophobia, yet manages to balance that out with enough clarity for the audience to recognize the characters based on appearance.

Kian “Tony” Nezamoddini-Kachouie

3/23/26

LIT4930

Ran (1985)

Discussion Questions:

1. How does the choice to write Ichimonji’s children as his sons, as opposed to Lear’s daughters, change the family dynamic that serves as the story’s core? Moments such as Saburo being reprimanded for his disrespect (07:09) and Jiro and Saburo’s surprise at their father’s affection (10:58) are fitting changes to suit a male familial dynamic. How do these differences in characterization changes alter the audience perception of the family’s relationships?
2. At 53:58 Ichimonji recognizes Tango through his disguise before the story’s halfway point. In the Shakespeare original, Lear does not recognize Kent until towards the end of the story. How does the greater awareness, and perhaps

lucidity, that Ichimonji demonstrates lead the audience to view him differently than the character he is based off?

3 Shots:

1. (07:54). A wide shot of Saburo sticking a tree branch into the ground to shade his resting father, as the others present turn to leave. This visually represents how Saburo's treatment of Ichimonji differs from everyone else's. While the others voice their concerns, they ultimately turn their backs on the Great Lord. Saburo, though silent, actively takes care to help his father. This also serves as an interesting addition to the original Shakespeare script. Cordelia's care for her father is largely implied during the early scenes of King Lear. In Ran, we see an active demonstration of Saburo's love for his father.
2. (48:35). Wide shot of Ichimonji and the remainder of his court sitting out in the desert with no food, water, or shelter. This shot is the perfect visual metaphor for the hollowness of the title that Ichimonji has clung to up until this point. He has his banners, his fool, his warriors, and his concubines. He has retained all the lavish excess which came with being the Great Lord. However, he has none of the title's the stability, meaning, or power.
3. (1:04:40). Medium shot of Taro's back with the sounds of battle drowned out by the orchestral score, until Taro is shot, the music cuts out, and the sounds of battle take over the scene. Before Taro is shot, the contrast between the grand musical score and the visceral battle paints Taro as an unstoppable, inevitable force. He's further dehumanized—and thus exalted—by his back being turned the camera and his face not being shown. This illusion is shattered as Taro himself is shot and the carnage of the battle is put into greater perspective. This reinforces the themes of the futility and impermanence of power.

Jihwan Kim

- DQ1: Except for few scenes(59:08-1:04:35), this film has a lack of score and relies only on sound design and actor dialogue when it comes to the auditory aspect. How does this silence effect the film? Does it help the film by making it resemble a traditional Shakespeare play, or would including score have made the film more impactful?
- DQ2: The opening act of the film (0:00-24:04) is taken place in nature, where the beauty of the mountains make the film have a very distinct palette. However, this palette is lost in the middle portion of the film where everything takes place in houses and buildings, and returns to nature again in the ending shot of the film only to show it in dull grey colors. What does this film's focus on nature mean for the overall film? How does it relate to the story of King Lear specifically?

- Shot 1 (0:22-2:00): Wide shot of a plain, with characters looking around their surroundings. The string music, in addition to the vastness of the plain (not knowing what the characters are anticipating) creates a sense of unease/dread that opens the film.
- Shot 2 (1:31:48-1:34:23): Medium shot that focuses on Kaede as she mourns over what has happened. The distinct focus on her actions, the way she speaks, and the way other actor(s) and objects on set are away from her recreates a Shakespearean soliloquy in this film.
- Shot 3 (2:31:57-2:32:21): The film ends with a wide shot of the cliff & the fields, and later zooms into an even further establishing shot. The chaos that came just before and the distinct emptiness contrasts, making the impact of the film's event more haunting.

Jihwan Kim

- DQ1: The film opens up (0:27-1:11) with the iconic Romeo & Juliet opening from the original play, with a “modern twist” by making the announcement play on a news channel. However, what's interesting is that the film has the sound of the monologue and the screen start small and slowly increase overtime. What does the modern reinterpretation of the opening+the choice of increasing the volume and size serve in the film?
- DQ2: Along with the very “punkish” introduction tone of the film (1:30-3:20) and the constant name drops of the characters (5:24), this film, at first, seems almost as if it's directly making fun of the original Romeo & Juliet, as if it's aware of the reputation of the original story and attempts to subvert it. Does this “mocking” tone consist throughout the film, and what does it do? If it abandoned it, when does it exactly abandon it, and what purpose does THAT serve?
- Shot 1 (7:11-7:30): In an intense “chase scene,” the camera constantly shifts between a close up, wide shot, medium shot and tracking shot to add to the chaotic nature of the scene. The exaggerated actor's movements (aggressively taking jacket off, guns spinning) creates comedic effect, and the score matching each action creates an “upbeat” momentum for the film.
- Shot 2 (39:54-42:24): As Romeo and Juliet engage with each other furthermore, the camera remains focused on them in a close up shot. What is interesting, however, is that they constantly move throughout the pool, as seen by the the background constantly shifting in color – almost representing how the two's love constantly drifts them away from their families into their own isolated world.
- Shot 3 (1:20:27-1:20:50): Romeo and Juliet wake up, then they continue to “share their love” under the blanket. While the camera stays in a medium shot without closing into a close up shot, the blanket makes the scene look claustrophobic. However, this sense of claustrophobia symbolizes the love between the two closing into each other until the two of them remains. And the family discovering the two when the blanket is unsheated symbolizes how everything was under the blanket was their world where only their love for each other mattered.

Romeo + Juliet (1996)

Discussion Questions:

1. It's self-evident that the film maintains its original Shakespearean script despite its modern setting. However, what I find especially interesting is that the presenting setting is also portrayed with minimal realism and intentional absurdity. Shown immediately through the opening, exaggerated gun fight (5:22). What purpose does this absurdism serve in adapting a Shakespearean tragedy to a modern setting?
2. (5:58). I also find the use of the score in the opening scene very interesting. The film is adapting a Shakespearean tragedy, and its unique aesthetics evidently mimic a classic mob movie. However, in contrast to both of these stylings, the music chooses to evoke westerns. Why add this further genre dissonance to the elements the film is drawing on?

3 Shots:

1. (1:13). After the opening narration the film quickly cuts through a trailer-esc. montage displaying several of the major characters. Stylistical, this fulfills several purposes. On top of allowing a backdrop for the rest of the play's narration, it parallels the idea of a theatrical curtain call, albeit placed at the beginning in this instance. Finally, it establishes the flashy editing style and tone of the rest of the movie.
2. (10:53). The first close up we see of Romeo's face does not even clearly depict it. Instead, it is washed out by the sunlight behind him. This immediately separates him from the rest of his family and the other characters, making him appear distant.
3. (23:07). Romeo's monologue reflecting on his doubts about going to the party is cut with scenes from his death. This effectively illustrates how this single decision will lead to the spiral of tragedy which defines the rest of the story.

1/16/26: When I try to access the examples, all I see is this:

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